

The ART NEWS

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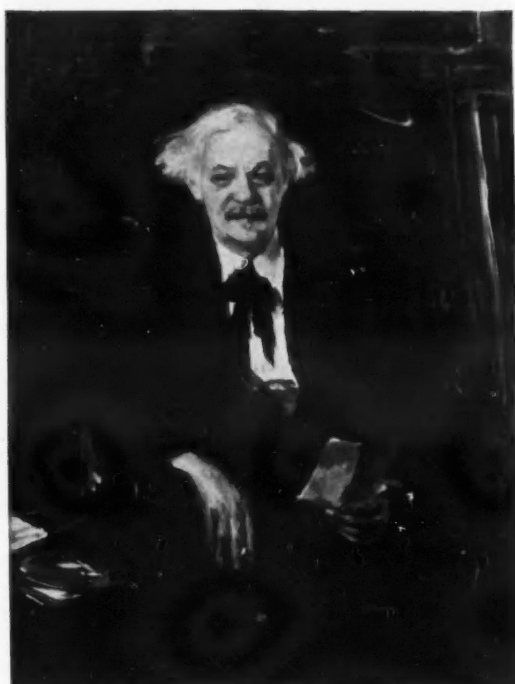
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LETTERS

To the Editor of The Art News:

Looking back upon the art season which has just drawn to an end, I am impressed with the fact that it was a very full season indeed. There were undoubtedly more active galleries and more exhibitions than New York had seen for a number of years. At least this shows that people are feeling a bit brighter and that hope is returning to a number of hearts. If the quality of the multitudinous art events was not always of the highest at any rate there was enthusiasm back of them. Let us hope for continued activity next year.

Yours, etc.,

MARION TOWNSEND

New York City,
May 31, 1936

To the Editor of The Art News:

As a mere layman, may I put in a word in favor of the one man show? I get about to the galleries quite a bit, and it seems to me there is very little value in the group show unless it is motivated by a vital and unusual purpose. On the other hand, an intelligently chosen one man show, particularly of a young painter, may be the means of revealing to the public each step in the development of technique and personality, and therefore contribute real entertainment, as well as constructive criticism to the artist.

Yours, etc.,

H. D. HOWARD

Boston, Mass.,
June 2, 1936

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The ART NEWS

June 6, 1936

Sixtieth Anniversary of the Art Students' League: A Festival Showing by Members and Associates

By ANN HAMILTON SAYRE

In its sixty years of life, the Art Students' League of New York has won for itself a place in the hearts of countless artists and art students, as well as an organic position in the cultural life of the country. One cannot go far without encountering a "Leaguer." A glance at the list of names in the Sixtieth Anniversary Exhibition of Members and Associates of the League now in process at the Fine Arts Gallery, 215 West 57th Street, is ample testimony to the richness of its roster and the large number of well known artists who have worked in this unique institution. The exhibition will draw to itself a wide variety of visitors and, in spite of June heat, the visitors are bound to find something of interest.

Many prominent artists who have been students or instructors during the past sixty years, as well as lesser known and younger men of promise, contribute examples of their painting, sculpture and prints to make up the total of over five hundred entries. That gallery on the right of the entrance to the main gallery of the Fine Arts Building which has come to be known as the "black and white room" is again full of prints, while the South, Central and North galleries display the painting and occasional sculpture. Since one may here see the productions of instructor and student side by side, there is striking evidence of the fact that influence in style is a paradoxical and dangerous force, capable of helping or ruining an artist depending upon his own personal powers in developing as an individual.

One realizes again what an enormous influence the League has always had upon the young American painters of its time and how in spite of its protestations of independence, self determination and lack of academic obligation, it has put its stamp upon them, sometimes so deeply that they were unable ever to shake it off. The moral of this would appear to be, therefore, that a painter, in order to be of any consequence, must have within himself that "irreducible core" of personal power which will be able to survive instruction and make intelligent use of it in the formative years while subjugating it later.

Thomas Benton shows *The Engineer's Dream*, an oil, and *Going West*, a print; Alexander Brook has *Rosinante to the Road Again*, a picture of a knobby old white horse. Guy Pène du Bois' *Susanna* is present, also two prints by Ernest Fiene, *Washington Square No. 1*, and *The Bather*. A good-sized canvas by Morris Kantor is entitled *Baseball Game at Night*. The game proceeds by artificial light, and the painting of it brings out the point that Kantor's natural vision is so highly imaginative that daylight reality often has very little to do with it. Therefore, the color in this picture is not unlike that in some of his daylight still-lives, landscapes and direct figure pieces. Artificial light seems natural to his fantasy.

Rockwell Kent's prints, *Starlight* and *Communing with Nature* are in his usual mood. Leon Kroll's *Nathalie* is a typical Kroll portrait. Yasuo Kuniyoshi's small still-life, *Doughnuts*, recently seen at the Downtown Galleries, is one of his newer pictures. Reginald Marsh shows *Ten Cents a Dance* and *Ormond Beach*. The galleries are full of Marsh's pictures by those who have come under his aegis, but this may be said of all the other instructors as well. Two prints by Kenneth Hayes Miller are present, *Woman with a Palm Leaf Fan* and *In the Dress Shop*, and also an oil, (Continued on page 6)

The Fine Arts at the Texas Centennial Exposition: Important Paintings, Prints and Sculpture at Dallas



LENT BY MR. ANDRE DE COPPET THROUGH THE HOWARD YOUNG GALLERIES

"LADY MENDIP" BY GAINSBOROUGH, IN THE TEXAS CENTENNIAL EXPOSITION AT DALLAS

The first to open of the two great summer loan exhibitions this year is the fine arts show of the Texas Centennial Exposition, which begins today at the Dallas Museum, thus preceding the companion event at Cleveland by several weeks. While, however, the Cleveland show will lay great stress upon paintings by the old masters, including several masterpieces especially brought from Europe for the occasion, the Dallas Exhibition contains a nearly even distribution of works of art of all periods—including a large showing of prints and sculpture alongside paintings—with the emphasis upon contemporary American art.

Arranged by Dr. Robert B. Harshe, Director of the Art Institute of Chicago, and his assistant, Daniel Catton Rich, who together were responsible for the Art Institute's great loan exhibitions in connection with the Century of Progress Exposition in 1933 and 1934, the Dallas show will inaugurate the new museum there which has just been completed and is under the direction of Richard F. Howard.

In the twenty-five modern galleries of the new Museum, the organizers have gathered almost three hundred paintings, about one hundred pieces of sculpture and over a hundred carefully selected prints. Not more than a hundred items in all three groups are of foreign origin, whether contemporary or of older periods.

The American art represented, beginning with a Gilbert Stuart portrait of Washington lent by the Toledo Museum of Art and concluding with an item as recent as the cartoons for murals in the new Department of Justice Building at Washington by Henry Varnum Poor, covers almost the whole period of native artistic activity, although its main strength is in the group comprising the period from about 1875 to the present day.

Winslow Homer, the centenary of whose birth is being celebrated simultaneously with the Texas Centennial, is well represented in the late nineteenth century group. So, also, is Frederic Remington, with both painting and sculpture inspired by the Western scene amid which the Lone Star State had its origins. Whistler and Sargent are present with characteristic works, indicating a phase of native art less concerned with the American scene, but nevertheless absolutely American in its approach toward and absorption of European tradition.

The next generations of American artists, out of whom have evolved our own contemporaries, are seen in works by Frieske, Melchers, Twachtman, Emil Carlsen, George Grey Barnard, Prendergast and Bellows.

The works by contemporary artists of this country are far too numerous to describe singly, nor have the organizers of the exhibition been too generous in supplying information concerning them beyond citing the name of the artist and the title of the picture. About two hundred living American painters are represented, ranging from the conservative academicians through the middle-grounders to the most advanced and revolutionary modernists. A great part of these exhibits have been shipped from the East and constitute, in a sense, a continuation of the general type of large group exhibition generally held in New York.

But it is in the group of works by Southwestern painters that the Dallas show is unique. In this section work by the following artists, selected by a jury composed of James Chillman, John S. (Continued on page 7)

Japanese Art in a Great Loan Exhibition To Be Held at Boston

The joint efforts during more than two years of officials and civic leaders in Japan and officers of Harvard University and the Boston Museum of Fine Arts have successfully resulted in arrangements for a great Loan Exhibition of Japanese Art from Japan, to be opened at the Boston Museum of Fine Arts during the Harvard Tercentenary Celebration. Dr. George H. Edgell, Director of the Museum and now in Japan, is completing arrangements for the Exhibition. He has just cabled confirmation to Jerome D. Greene, Director of the Tercentenary Celebration and one of the most active collaborators in the undertaking. For many weeks Kojiro Tomita, Curator of Japanese Art, has been in Japan consulting with Japanese authorities about the Exhibition. Objects in the Exhibition will be drawn from the richest treasures in Japan, bringing

one of the choicest collections of Japanese Art ever shown in the west.

Plans have been carried through in Japan with the cordial support of H. I. H. Prince Takamatsu, Honorary President of the Kokusai Bunka Shinkokai, the Society for International Cultural Relations, Prince Fumimaro Konoye, its President, and Count Ayske Kabayama, Chairman of the Board of Directors.

The Exhibition has also been furthered by the generous cooperation of His Excellency Koki Hirota, Prime Minister of Japan. His Excellency Hiroshi Saito, Ambassador of Japan to the United States, Marquis Goryu Hosokawa, Eisaburo Sugi, President of the Tokio Imperial Museum, Baron Ino Dan, and Professor M. Anesaki, Viscount Kentaro Kaneko, President of the Harvard Club of Japan, has also lent his

assistance, together with S. Ikeda, Harvard '95, and Ryoza Asano, '12.

In addition to the loyal interest of many former Harvard graduates in Japan, a strong appeal on behalf of Boston was made to Japan by its long tradition of interest in Japanese art. Dr. William S. Bigelow, Mr. Ernest Fenollosa, Dr. Charles Weld, Professor Denman W. Ross, and the great Japanese scholar Kakuzo Okakura, all contributed toward making the Museum of Fine Arts the home and radiating center of a knowledge of Japanese art in America and a sympathetic understanding of it.

The collection of Japanese Art in the Boston Museum, built up through their enthusiasm and scholarship, now ranks first among Japanese collections in the Occident, having had its beginnings at a time when Japanese art was practically unknown in the West.

SPANISH, FLEMISH AND ITALIAN PAINTINGS AND WORKS OF ART IN A LONDON EXHIBITION



EXHIBITED AT THE SPANISH ART GALLERY, LONDON

SPANISH FIFTEENTH CENTURY EMBROIDERY PANEL: "ADORATION OF THE KINGS" AND "THE ANNUNCIATION TO THE SHEPHERDS," FROM TORTOSA CATHEDRAL

The first important show of the London art season is now current at the Spanish Art Gallery in Conduit Street, where Messrs. Harris have assembled another of the exhibitions of paintings and *objets d'art*, of various periods and international scope, for which their house has long had a reputation. Last year's exhibit, the subject of which was Flemish primitive paintings, had a catalogue with an introduction by Dr. Max J. Friedländer, in which the former Director of the Kaiser Friedrich Museum commented upon the leading part played by this house in bringing art treasures out of Spain.

To this fact the current exhibition is also a notable testimonial. Alongside distinguished works by Spanish artists there are shown paintings by Flemish and Italian masters whose most recent provenance lies in Spain. Such an exhibition has the virtue, therefore, that aside from the integral qualities of its items, it presents a kind of picture of national taste in art.

One of the two most important Spanish works in the exhibition is a great polychrome stone tomb of the fourteenth century, made by an unknown Gothic sculptor for the Aragonese family of Espes y Peralta.

The effigy is in mail-armored helmet, wearing a sleeved surcoat embellished with heraldic decoration. His hands are crossed over a sword, on the pommel of which is his coat of arms. His head is resting on a richly polychrome cushion finely carved with rich design, while his feet rest on a dog. The effigy reposes on a stone slab which is supported by a base designed with four Gothic arches, in each of which is an armorial shield, the alternate ones carved with a gryphon on which remain traces of polychrome.

The research of Mr. Charles M. Beard has made it possible to identify this monument almost with certainty as a memorial of Don Ramon de Peralta, Captain General of the army of Aragon, Camerlengo of Sicily and Grand Ad-

miral of Aragon and Sicily, whose valor both on land and sea won him everlasting glory. He died in 1348.

This tomb is considered to be one of the finest of the fourteenth century stone sepulchral monuments in existence and most probably was for centuries in a cathedral of convent in or near the town of Peralta in Aragon, where it remained from the time of its origin until the nineteenth century when it was probably removed from its demolished surroundings.

Of equal note is a magnificent embroidery panel in gold thread by an early fifteenth century Spanish artist, which comes from the treasury of the Cathedral of Tortosa and is surely one of the rarest peninsular textiles in or outside its country of origin. Mounted on a red velvet of the early sixteenth century, the exquisite tonalities of the multi-colored embroidery threads, used here in an unusually minute stitch, depict the Adoration of the Kings and the Annunciation to the Shepherds, ar-

ranged slightly anachronistically for the benefit of the composition.

Only the rarity of these early Spanish embroideries has prevented their greater fame as doubtless the most advanced examples of this art at so early a date. The workmanship of this example, quite apart from the unaffected freedom of its design, is superior to Italian embroideries of about fifty years later, even including the fine ones designed by Pollaiuolo in the Opera del Duomo at Florence; in Flanders and Northern Europe generally, it is not until the middle of the sixteenth century that such fine embroidery technique is found.

Other Spanish art in the exhibition includes a pair of Hispano-Moresque gilt wood doors, with inscription, of the late fourteenth century, from the Cathedral of Jaen; a pair of large sixteenth century Hispano-Moresque vases; an important sixteenth century silver processional cross; and an extensive group of fifteenth and sixteenth century Span-

ish, Portuguese and Persian carpets.

Among the extra-peninsular art is a newly discovered *Adoration of the Magi* by a follower of Hugo van der Goes, called "reminiscent of his genius" by Dr. Friedländer. It is obviously based on the famous panel painted by that artist for the Portinari family now in the Uffizi, and may well have been executed under the direction of the master.

No less interesting is the *Portrait of a Girl* by Giambattista Tiepolo (illustrated on the cover of this issue), companion to a female portrait in the Dalton Collection at Cleveland, Ohio. This colorful work, indicating in its spontaneous draughtsmanship the full maturity reached during his Spanish sojourn by the great Venetian master of the *seicento*, is certified by Dr. Hermann Voss and has been published by Dr. Tancréd Borenius. Its charm testifies to the great unity, in the eighteenth century, of Spanish and Italian culture of which Tiepolo was the most gifted exponent.

THE SIXTIETH ANNIVERSARY OF THE ART STUDENTS' LEAGUE: A FESTIVAL SHOWING

EXHIBITED AT THE ART STUDENTS' LEAGUE
"COLORED CLAIRVOYANTE," A PAINTING BY EDMUND ARCHER

(Continued from page 5)
Conversation. John Sloan's *Sea Food* is a witty painting, and there is also the famous print, *Turning Out the Light* and *14th Street—the Wigwag*. Eugene Speicher's large and characteristic canvas, *Tennessee Negro*, is a convincing portrait. William Zorach's sculpture, *Embrace*, is one of the more prominent pieces in that medium.

Robert Brackman's two pictures show him in typical subject matter—*Figure and Head*, the latter a life-like study of a child. Gifford Beal's *Tanya* is prominently hung, and he also shows *Gathering Brush, Central Park*.

Picking names at random, one finds, among the more noteworthy pictures, either print or oil, three by Howard Cook which have his usual vigor, one print by Jon Corbino dealing with the race track, one by Stuart Davis, three by John Steuart Curry, two by Isabel Bishop, one of which is that best of all her works, *Waiting*. From Arnold Blanch we have two pictures, from John Carroll *The Hunt*, from Jean Charlot *Mother and Child*, from Sidney Dickinson *The Lenninger Place*, from Anne Goldthwaite *A Book of Verse* and *Rose-Apple Blossom*. George Grosz offers a horrible and excellent watercolor entitled *Nightmare*.

Percy Crosby exhibits a drawing, *The Waltz*, and it is eloquent of his skill in catching moments of swift action. Another artist also in the newspaper world is Denys Wortman whose drawing, one of the *Metropolitan Movie* series, is here. Max Weber's strong *Summer in the Forest* is a notable oil. Raphael Soyer has a print, *The Mission*, and *Fe Alf and Pupils*, an oil. *Sorting Coffee, Haiti*, a watercolor by Frank Wallis, and Dorothy Varian's *Still-Life with Decoy* are included.

EXHIBITED AT THE ART STUDENTS' LEAGUE
MODERN MOSAIC PANEL, "CHILDREN AND BIRD," BY ELSA SCHMID

The Texas Centennial Exposition

(Continued from page 5)

Ankeney and Alexandre Hogue, is shown: Kathleen Blackshear, Don Brown, Frederic Browne, Charles T.

King, Alice Kramer, Thetis Lemmon, Verda Ligon, Harry Lawrence, William Lester, Florence McClung, Kathryn Nobles, Benjamin John Ploger, Everett



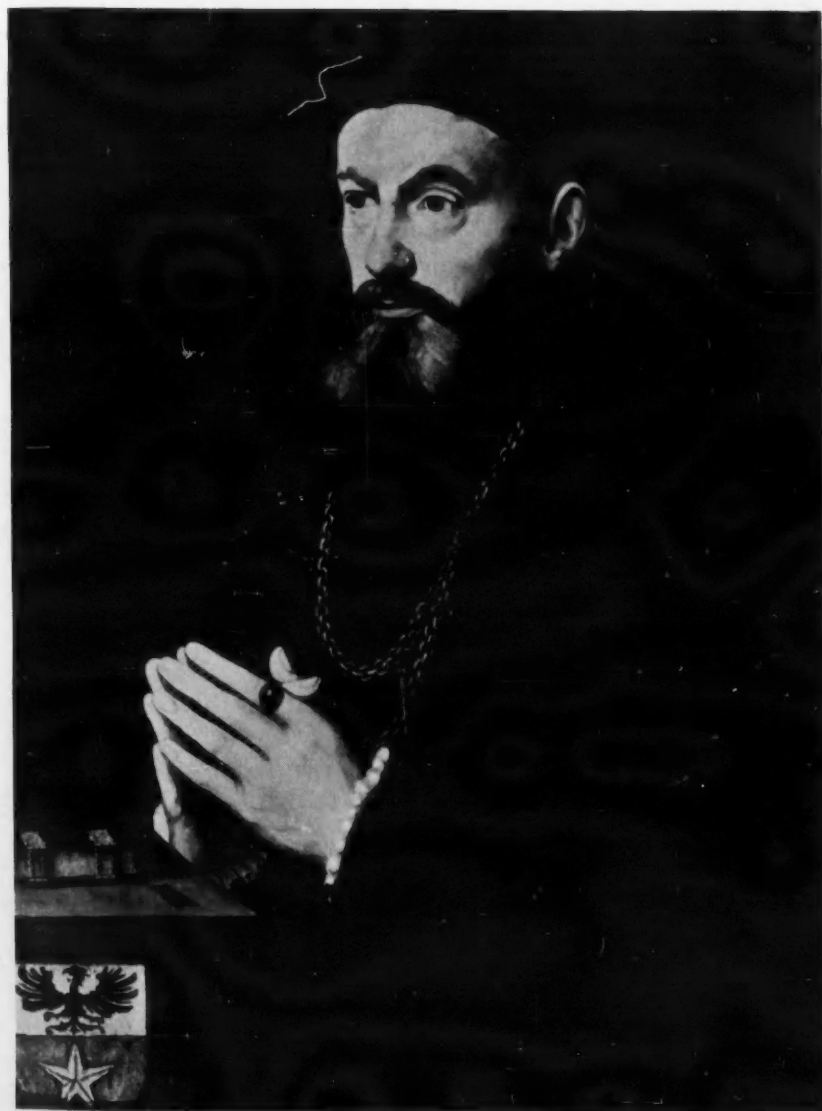
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CONRAD BAUER: "PORTRAIT OF A YOUNG WOMAN," XVI CENTURY

Bowling, Jerry Bywaters, John Canaday, Paul Rodda Cook, Harry Carnohan, Otis Dozier, Edward G. Eisenlohr, Boyer Gonzales, Jr., Lloyd L. Goff, Frank Klepper, Edmund Kinzinger, Clinton

Spruce, Kelly H. Stevens, Frances Skinner, Coreen May Spellman, Thomas M. Stell, Jr., Amelia Urbach, and Maggie Joe Watson.

The painting in the show by Clinton



LENT BY JACQUES SELIGMANN & CO., INC.

"PORTRAIT OF AN OLD MAN" BY THE FLEMISH MASTER OF 1540



LENT BY THE A. S. DREY GALLERY

"LANDSCAPE WITH WATERFALL," A CHARACTERISTIC EXAMPLE OF JACOB RUYSDAEL'S ART

King is called *Josefina*. Mexico is his favorite theme. He was urged by Stuart Chase to bring his canvases to New York and he has since won national recognition.

Jerry Bywaters, Otis Dozier, Lloyd L. Goff, William Lester, and Everett Spruce belong to a group in Texas known as "The Nine." They give an indication of the aliveness of artistic creation present in Dallas, itself. These artists are concerned with experimentation and ideas rather than with illustration, which is proper considering their youth.

The artist Don Brown claims that Texas scenes and Texas people are as rich material for an artist as has ever been found anywhere. Brown was born in Taylor, Texas, in 1899. He spent sev-

eral years in France, surrounded by friends, painters, sculptors, writers, all talented and interesting, yet he decided to leave the gay crowded scenes of Paris and return to the banks of the Cypress Bayou in search of the painting subjects that he loved best. Trees are speaking things to Brown and he paints them as meaningful parts of his pictures. He loves the tall, dead spires that in groups stand ruggedly against the horizons of many of his sunsets or fall and winter scenes.

Another well known Texas artist is Edward G. Eisenlohr. He is known as the pioneer landscape painter of Texas. In all of his work the skies are superb. His paintings were hung near those of Claude Monet, father of Impressionism,

at the Texas State Fair in 1924, and by comparison showed a striking similarity of outlook.

One of the foremost of the younger artists in the Southwest is Frank Klepper. He was born at Plano, Texas, and studied at the Art Institute of Chicago and also studied in France. His wide range of subjects is remarkable and his frankness and novelty of observation creates interest in all his work.

Another well known Texas artist to be in this show is Kelly H. Stevens. He received his education at the Texas School for the Deaf and in 1920 received his degree from Gallaudet College. He began his art study in the School for the Deaf and continued it at the Corcoran School in Washington. Stevens



LENT BY THE ADOLPH LEWISOHN COLLECTION

A CONTEMPORARY AMERICAN MARINE PAINTING: "TOILERS OF THE SEA" BY ROCKWELL KENT

has always been interested in the dramatic Indian ceremonials, and dances, and these form the themes for some of his best canvases. His picture in the Dallas show is called *Basque Grandmother*.

The following artists were recommended by the jury but were not included in the show because of lack of space: Maurine Cante, Estella M. Henkel, James Owen Mahoney, Jessie Aline White, and Marie Weisberg.

Texas sculptors included in the Exhibition are: Marjorie Baltzel, Caroline Burton Claassen, Octavio Medellin, Burton Delleney, Alexander Watson Mack, Mike Owen, Virginia Russ, Evaline C. Sellors, and Julian Rhodes Muench.

European painting, though represented by fewer examples, presents an aspect of distinguished quality at Dallas. The earliest works head the group by Italian masters: a rare and important *Crucifix* by a Florentine Giottoesque master around 1335 and a diptych by that curious Bolognese primitive, Simone dei Crocifissi, both lent by the Silberman Gallery, as well as the famous *Madonna Enthroned* by the early Sienese contemporary of Duccio, Segna di Buonaventura, lent by Mrs. Martin A. Ryerson of Chicago.

Italian painting of the fifteenth century is represented by Benozzo Gozzoli's *Marriage of St. Catherine*, lent by the John Levy Galleries; Sano di Pietro's *Madonna and Child with Saints*, lent by Mrs. John D. McIlhenny of Philadelphia; Carlo Crivelli's *Madonna and Child* from the J. Horace Harding Collection, lent through M. Knoedler & Co.; and Giovanni Bellini's *Madonna and Angels*, lent by Dr. G. H. A. Clowes of Indianapolis.

The High Renaissance is seen in such cinquecento masters as Titian, in his *Man with a Flute*, lent by the Detroit Institute of Arts; as Cariani, in his *Portrait of a Man*, lent by the A. S. Drey Gallery; as Bartolomeo Veneto, in his *Head of St. Catherine*, and Tintoretto, in his *Adoration of the Magi*, both lent by the John Levy Galleries.

The inception and full flowering of the Baroque is evidenced in such works as the *St. Cecilia* by Bernardo Cavallino, from the Boston Museum of Fine Arts and in three fine works by Tiepolo, Crespi and Canaletto, all lent by Durlacher Brothers, as well as a Longhi portrait from the Weitzner Gallery.

Flemish and Dutch painting, from the primitives of the Gothic period to the end of the seventeenth century, is admirably illustrated at Dallas. The



LENT BY JULIUS H. WEITZNER, INC.

REMBRANDT'S "MAN WITH A GOLD CHAIN" (LEFT); BARTOLOMEO VENETO: "ST. CATHERINE" (RIGHT)



LENT BY THE JOHN LEVY GALLERIES

Flemish section begins with panels by the anonymous Masters of the Ursula and Barbara Legends, respectively lent by the John G. Johnson Collection of Philadelphia and Mr. Henry Schniewind, Jr. of New York. Next is the distinguished art of Adrian Isenbrandt, whose *Portrait of a Woman* is lent by Arnold Seligmann, Rey & Co.; then Jan Gossaert called Mabuse, whose portrait of Anne of Burgundy is lent by Dr. Frederic G. Oppenheimer of San Antonio; and, finally, the anonymous but excellent Master of 1540, whose *Portrait of an Old Man*, already under Italian influence, is lent by Jacques Seligmann & Co.

The great Flemish art of the seventeenth century culminates in Rubens and Van Dyck; the former is represented by his famous *Self-Portrait*, lent by Mr. André de Coppet of New York, recently seen at the Rubens Exhibition in Detroit, while the latter's *Crucifixion* is lent by Mrs. John D. McIlhenny.

Dutch painting, the primitives of which are exceedingly rare, is shown in



LENT BY THE PENNSYLVANIA ACADEMY
JEAN ANTOINE HOUDON'S
BUST OF JOHN PAUL JONES

by Arnold Seligmann, Rey & Co., reveals that painter's sense of tactile values. The superb portrait art of Goya is seen, finally, in his *Portrait of Don Miguel José de Azanza*, lent by Wildenstein & Co.

England of the eighteenth century and the days of the foundation of the Royal Academy is revealed in Sir Joshua Reynolds' *Mrs. Waddilove-Darby*, lent by the Weitzner Gallery, and in one of the finest Gainsborough portraits extant and surely one of the greatest in America, *Lady Mendip*, lent by Mr. André de Coppet.

The development of French painting may be observed at Dallas in an even line from the primitive masters down to the Post-Impressionists. Simon Marmon's *St. Jerome and Canon Busleyden*, from the Johnson Collection, and Corneille de Lyon's *Marguerite de Valois*, lent by Mrs. F. G. Oppenheimer, head the list. It continues through a few eighteenth century examples, notable among them Hubert Robert's *Roman Fishmarket*, lent by Vassar College.

The nineteenth century group includes, at the outset, works by Ingres, Delacroix, Millet and Courbet. After these comes an entire group of Impressionists, lent largely by the Durand-Ruel and Wildenstein Galleries. Then works by Post-Impressionists, including such varied modern spirits as Dufy, Derain, Chagall, Picasso and Segonzac, complete the cycle of French painting through almost six centuries.

In arranging the sculpture exhibits for the Texas Centennial the pieces were so laid out in chronological order that the visitor will see first the earlier works and pass on into the more modern things.

George Kolbe will be represented by his *Allegro and Sorrow*. Kolbe is a lyricist of unusual sensitivity whose plastic notes are pure but limited in number and relationship. He is a more fertile and facile craftsman than sculptors of his own generation like Scheibe Albiker, Hermann Haller and Ernesto Fiori. Of this group Fiori's is by far the most contributive sculpture. Fiori will be represented at Dallas by his portrait of Weyhe.

Rudolph Belling, whose portrait of Schmeling is in the show, has an inventiveness in the use of metal and wood sculpture that creates abstract, semi-abstract or naturalistic forms.

Renée Sintenis, an active and vigorous French-German artist, will have her portrait of the great Finnish athlete, Nurmi, and one of her characteristic animals, a colt, in the show. Her animals—deer, goats, puppies, gazelles, kids, zebus, and young dromedaries—all live in a real world, an animal world.

When modern German sculpture is mentioned, perhaps the first name which comes to most people's lips is that of Wilhelm Lehmbruck. In the early spring of 1910, at the age of 38, Lehmbruck killed himself. He died as he lived, a frustrated idealist who had imagined that he was living in an heroic age. He was completely disillusioned by the war. A feeling of futility is reflected in at least three of the works he contemplated between 1915-1919. They show the attenuated figures of men in various postures of protest or defeat; one is a small bronze figurine of a man, head thrown back, arms raised, the body taut as a string before it snaps. Another is an over-size figure of a man, resting on arms and knees, body bent forward in soft, fluid contours. Hopelessness and dejection are the notes struck in these works.

(Continued on page 13)



LENT BY WILDENSTEIN & CO.

FRANCISCO GOYA: "PORTRAIT OF DON MIGUEL JOSE DE AZANZA"

its development from the dramatic *Crucifixion* by Geertgen tot Sint Jans, lent by Mr. Henry P. McIlhenny, and the *Mocking of Christ* by Jerome Bosch, lent by the Johnson Collection, to the well known *Man with a Gold Chain* by Rembrandt, lent by the Weitzner Gallery. An excellent exponent of the magnificent Dutch landscape painters of the seventeenth century is the important *Landscape with Waterfall* by Jacob Ruysdael, lent by the Drey Gallery; the figure painters of Holland, on the other hand, are represented by the works of Pieter de Hoogh, Van der Helst, Thomas de Keyser and Jacob Ochterveldt.

Germanic painting of the sixteenth century, which occupies an individual place in the history of art even though it came under both Italian and Netherlandish influences, is also exhibited at Dallas. Albrecht Dürer's *Portrait of a Young Man* and a *Crucifixion* by Lucas Cranach the Elder, both lent by Dr. G. H. A. Clowes, illustrate the earlier phases. The *Adoration of the Magi* by Hans von Kulmbach, lent by the Drey Gallery; Hans Baldung Grien's *St. John on Patmos*, lent by Mr. Richard Ederheimer; and Conrad Bauer's *Portrait of a Young Woman*, lent by M. Knoedler & Co., complete the roster of this school.

The Spanish masters, too, are shown to advantage, although in small number. El Greco's *Apparition of the Virgin*, also from the Harding Collection, lent through M. Knoedler & Co., is one of the lesser known compositions of the master. Claudio Coello's *Saint in Ecstasy*, lent by the Brummer Gallery, is very close to Velasquez and probably is about synchronous with the first Spanish settlement of Texas. Zurbaran's fine genre piece, *The Sewing Chamber*, lent



LENT BY ARNOLD SELIGMANN, REY & CO.

"SEWING CHAMBER," A SPANISH GENRE PIECE BY ZURBARAN

NEW EXHIBITIONS OF THE WEEK

REVIEWED BY
ANN H. SAYRE

Skilled Drawings in the Index of Design

A large and varied exhibition of drawings in black and white and color, made for the Index of American Design, is now on view at the Federal Art Project Gallery. The Index, one of the most worthy of the Federal art enterprises, is now in the process of being compiled, and when finished will be a compendium of native design. Artists, architects, draughtsmen and landscape architects have for some time been preparing illustrations for this source book which will bring the history of the subject up to 1820. The exhibition now in progress includes a few antique pieces, of both actual furniture and costume, to offset the drawings which fill three rooms.

Sketches of wrought iron from Louisiana, Crevel work in clever reproduction from Massachusetts, embroideries and chintz from Long Island and New York City, as well as various andirons, door-knobs and other details here and there, make up a most valuable collection of work. From Pennsylvania there is a drawing of a bonnet box with a piquant decoration of old Yale University buildings in blue, relieved with other colors.

A row of architectural drawings of gardens of old New York are very charming and seldom seen. One wall of the front gallery is occupied by expertly drawn sketches of costumes, toys and all manner of accessories. A group of silver, pewter, stoneware, china and glass objects are well prepared for use as illustration. In the back gallery a colorful selection of religious objects of Spanish and Mexican influence hail from New Mexico and California. Chests, altar pieces, saddles and crucifixes are brightly painted and add an exotic touch to the otherwise restrained tonality of the show.

Celine Baekeland and Ann McClure Sholl

The Studio Guild is now showing the paintings of Celine Baekeland. Many are of Florida, but there are also a few which portray mountains and woods. *The Path* and *Through the Northern Woods* are notable, also *January in Westchester* and *Winter on the Hudson*. *Fishing Club in Florida* and *A Garden in Coconut Grove* are very different in subject. *Chrysanthemums* is a careful still-life. The artist's style is tight and dry but her interest in color and variety of subject is extensive.

Coincident with this event is an ex-

hibition of paintings in tempera by Anna McClure Sholl. She has an eye for decorative effect and likes to lay on her color in simple areas, but with strong contrasts and sometimes unblended tone. Many of the works are flower studies, although there are some of religious import. The titles give one an idea of the character of the pieces: *White Lilacs*, *Geraniums*, *St. Francis Receiving the Stigmata*, *Crucifix*, *Marine* and *Old Willows*.

Paintings by Arthur Schneider's Group

The Montross Gallery is now presenting the fourth annual exhibition of the Arthur Schneider group, a body of young painters who for some time have worked with this artist and choose for their medium either oil or watercolor. Over fifty selections are hung, and they fill all the rooms of the gallery. A variety of styles emerge, nearly all of them bearing evidence of the interest in rhythm and movement shared alike by Schneider and the others. Landscape, the figure, still-life and portrait studies are included.

Philip Aaron's *Landscape and Portrait* seek out the rhythms in all forms and model planes broadly. Ralph De Burgos' *Grey Day*, though small, is full of character and supplies a personal note. Grant Hargis and Philip Lazara paint the same nude model in the same pose, interpreting her in different moods. Stephen Horvath has a number of oils and watercolors; in the latter medium his *Colored Nude* strikes a note of honesty and directness. Karnig Ignatius' *Girl in Brown* combines impressionistic application of paint with firm modeling. Hazel Kahn's *Still-life*, although clean and bright in color, lacks compositional unity. France Ludgely's *Landscape*, high in key and patterned with brushwork, follows traditions of impressionism and yet aims at a personal style. James Orr's *The Path* falls short of effectiveness, being oversimplified and too heavily styled. Dorothy Riddell shows *Nude*, a darkish canvas honestly seen. Paul S. Rodgers, in *In the Studio*, presents a clean, shadowless way of working.

One of the most pleasing landscapes in the collection is *The Park* by Blanche Rothschild, full of fresh greens and easily managed. Another outstanding landscape is *The Catskills* by Milton Theodos; here is a naive version of rural countryside and an effort at individual statement.

Other artists exhibiting are: Mildred

Atkin, Yvette Berlowe, Charles Braunsfelds, David Feldman, Charles Holman, Shirley Jacobson, Natalie Jasiukynaitis, Roslyn Loring, Herbert Mahabir, William Mazocchi, Paul Rachman, Elijah Silverman, Irwin Ticktin, Beatrice Winston and J. Clark Work.

One-Price Painting and Sculpture

The Downtown Gallery's eighth annual Hundred Dollar Show is now in process, with twenty pieces of painting and sculpture to choose from. Minor examples of some well known artists mingle with important examples of others, the net result being that a number of satisfactory things are shown.

Dorothy Varian has seldom painted better than in her delightful landscape *Willow Farm*; Jules Pascin's *Railroad Station* is as good a piece of satire in watercolor as one could ask for these days; Bernard Karfiol's *Model Dressing*, with its warm and lively color is pleasing and has the elements of a large painting. Ernest Fiene's *Cows Grazing* sings out with clean, strong greens, giving a feeling of space usually associated with more ample canvases.

Near Brooklyn Bridge, a gouache by Glenn Coleman, is done in flat tones yet its color is anything but dull, and its line is honest. A little watercolor by Charles Sheeler entitled *Totems in Steel*, carried out in a handsome rusty brown against a light sky, is framed to the best possible advantage in white and brown, showing the importance of matting and framing in a concentrated small piece of this nature. *The Wanderlust* by Peggy Bacon is a good-sized pastel concerned with a bum and a cat.

Yasuo Kuniyoshi's small and newly painted *Girl with Bangs* is done all in the greys and tans of his own special brew. A new painting by Niles Spencer, *The Harbor*, a view of Provincetown in which an arid tree stands among house-tops, and the color is solemn, even leaden, is good to see, since this artist's productions have been so scarce of late. Marguerite Zorach is seen in a prim mood in *Wiscasset, Maine*, an oil bravely composed, with a bridge running plumb backward to the far shore. "Pop" Hart's *Tea Garden Feg* was one of his last watercolors.

There is something overly fuzzy about Alexander Brook's *Back*, which keeps it from having full force. Nicolai Cikovsky's *Seated Nude* also falls short of that artist's best abilities. Anne Goldthwaite's *Man with Mule* is an economically stated watercolor. Other selections are



EXHIBITED AT THE GUILD ART GALLERY

WALINSKA'S CHILD STUDY: "PORTRAIT OF EMILY"

William Zorach's *Cape Cod*, Stuart Davis's *"L" and White Buildings* and Katherine Schmidt's *Goodbye*.

As for the sculpture, it is all small and overshadowed by the paintings, yet one cannot overlook Zorach's *Dawn* and Robert Laurent's *Rosa*. Other pieces on view are Duncan Ferguson's slightly topheavy *Young Man* and Reuban Narkian's *Young Seal*.

Paintings by Newspaper Men and Women

To prove that newspaper men and women have an interest in and time for other arts than their own, the Contemporary Art Gallery has assembled a large number of watercolors, oils and lithographs done by them in their spare moments. Milt Gross writes a brief foreword to the catalogue, and also shows several drawings by himself. They are sketches of Maine, mostly of houses, in black and white.

One notices the name of George Seldes, and his oils, *South of France*, *Flowers* and *New York*, the last a particularly successful piece. De Hirsh Margulies, whose work was seen earlier in the season at another gallery, emerges from his neighbors with good effect, since his work is strong and personal. Gershon Benjamin has three oils and Arthur le Duc four, varied in subject and treatment. Pedro Llanuza shows *Ringside*, a sharp satire, and *The Model*. Albert Hirschfeld's *Supreme Court* is a clever and biting caricature and one of the best things in the exhibition. Harry Staab's *Landscape* and *Autumn* are sensitive and promising. Murdock Pemberton has *Roses* and *Landscape*.

There are many other entries, and they are of great range in subject and manner. Some of the pictures are distinctly sentimental, proving that the newspaper profession does not always harden the heart.

Walinska, Forbes, Gorky and Others

Group shows continue to multiply at this time of the year, depending for their success upon the virtues of the artists identified with the respective galleries. The Guild Art Gallery, which has some good painters connected with it, is now showing a selection of canvases which are mostly by young men and women. Walinska's four oils are interesting, her *Peonies* and *Portrait of Emily* appearing particularly well. Although she has an

instinct for composition, she studies form and tonal relation with the greatest of care, and it is interesting to follow her work as it matures. The nostalgic flowers of *Souvenir* by Donald Forbes recall his promising one man show held here during the past winter. Arshile Gorky has two still-lives which are abstractions, as well as *Greek Torso*, a large handsomely colored piece of archaism. Helen West Heller, who is known as a muralist, shows two oils dealing with the passing of the early West, entitled *Plains Bison* and *Passenger Pigeons*. A young Boston painter, William Littlefield, hangs *Still-Life with Apples*, but not to his advantage, since it is tight and arbitrary. *Green Boat* is much more representative of his talent. Jacques Zucker's *Flowers in a White Vase* and *Girl in Red* contain burning reds and other pungent color. *Happy and Greeny* by Lloyd Ney is flushed in subject as in tone.

Pastel Portraits by Franc Root McCreery

Franc Root McCreery, whose pastel portraits were recently seen at the Macbeth Gallery, is content to portray her sitters literally, conservatively and with no effort at dramatization. One seldom sees pastels of such size. They are handled as oil portraits might be, and their color is substantial considering the delicacy of the medium. To prove the artist's ability in smaller forms, a few miniatures are on view as well as some small portrait studies.

Het Meisje Van Volendam shows a girl in Dutch costume, whereas *Felisa* depicts a pretty girl in Spanish lace. *The Plaid Dress* and *Georgia* are good examples of Mrs. McCreery's work, the first an arrangement in greens and yellows, the second filled with brown and orange tones. *Ninie* has for its subject an old lady with veined hands. *Priscilla Alden McCreery* places the youthful sitter in a flowered meadow. *Mrs. Marshall Jackson* is a portrait of a grey-haired woman in a blue dress, doubtless a careful likeness.

Among the smaller pastels are *Priscilla*, *Girl on the Tête-à-Tête* and *Marion*.

A Group of Watercolors By Young Artists

A group exhibition consisting almost entirely of watercolors is current at the Morton Gallery. Much of the work is



EXHIBITED AT THE DOWNTOWN GALLERY

"WILLOW FARM," A LANDSCAPE BY DOROTHY VARIAN IN A CURRENT GROUP EXHIBITION

vigorous, decisive and strong in its blocking in of masses, and forms seen in a simplified way. The artists are young men and women.

William Fisher has two delicately managed pieces. Cecil Schapiro's two pictures are energetic; a young artist named Hogarth shows two examples of her work. Carl Buck and Frank Wallis are included with two paintings each, the latter's being studies of Haiti. Howard Arnold has a gouache and Harwood Steiger's watercolor of Greenwich Village is interesting. But all these are somewhat overshadowed by Charles Martin's watercolors, and one by Eugene Fitch, which is a New York scene.

There is one oil, a landscape by Jessie Beard Brickly.

Sterne, Kroll, Bruce, Etnier and Blanch

The Milch Galleries have chosen a roomful of paintings for a group show, and a number of well known names are contained in their choice. Edward Bruce's *Old Mill* is typical of his carefully done work. Sidney Laufman's *The Street* is one of the most pleasing canvases in the gallery. Leon Kroll and Maurice Sterne are present respectively in *Anne in Blue* and *Plum Girl*. They are large and substantial, yet in the case of Sterne, one cannot help but remember the superior merits of his drawings in comparison to this less fortunate oil. Paul Burlin has *Landscape with a Church*, a canvas which is full of movement and keeps its New England subject well away from dryness. George Picken's cool *Long Island Sound*, Harry Gottlieb's *Hillside* and Francis Speight's *Sun the Painter* are included. Two still-lives, both flowers, yet very different in treatment, are also present; they are *Peonies* by Paul Rohland and *Flowers* by S. Simkhovitch. Louis Reitman's small but sturdy *Girl Seated* is full of rich reds; G. Klitgaard's *Springtime* is a large and definitely stated landscape. Lucille Blanch shows *May Morning*, one of her most pleasing landscapes which is unusually fresh and clean in color. Stephen Etnier is represented by *Departure*.

Painting and Sculpture At Fifty Dollars

A group exhibition of paintings which are offered at the price of fifty dollars is now in process at the Midtown Gallery. The majority of the painters are those who have come to be identified with this place and whose work has been seen there during the past winter and spring or in previous seasons.

Isabel Bishop shows one small darkish *Head*, which is accented with white.



EXHIBITED AT THE MILCH GALLERIES

"THE STREET," A CHARACTERISTIC PAINTING BY SIDNEY LAUFMAN FROM A LARGE GROUP SHOW

Minna Citron's *The Farm* is virtually a drawing in oil, so great is her interest in that phase of the canvas. Mary Hutchinson has *Margit Varga*, a portrait of more than life size; the sitter is an artist also, and her *Connecticut Farm* is hung in the same room. Paul Meltsner's *Study of a Worker* carries his usual strong, hard color; Paul Mommer's *Over the Bridge* is kept within a dark tonality. Fred Nagler's *Cows* is simple in its masses and its composition.

Waldo Peirce shows *On the Rocks*, in which bare canvas is allowed to play an important part in the painting, and his usual enthusiasm is evident. Doris Rosenthal, in *Downstairs*, gets a certain gaiety into an informal interior scene, and the picture is one of the better ones in the group. Miron Sokole and Vincent Spagna are also represented.

A small amount of sculpture done by Fletcher Clark, Herbert Ferber and Oronzio Maldarelli is distributed about the gallery.

Homer, Eakins, Ryder, Inness and Higgins

The Babcock Galleries hang some of their best pictures in the summer, and in their present group show there are several canvases of more than usual interest. A study by Thomas Eakins, *Head of Referee*, was made for the larger oil entitled *Taking the Count*, which is now owned by Yale University. Ryder's *Hunter's Rest* is in typical tonality but has in the foreground a dark, lean horse standing beside a man who sits beneath a tree resting. Winslow Homer's oil sketch, *Taking an Observation*, was done directly upon his drawing board and is a quick sketch in oil of black and white tones, showing his brother Arthur Homer, observing a rough sea. This was later used as a study for *Eight Bells*.

After Sundown by George Inness is a large and characteristic canvas; Child

Hassam has *Old Tidal Dam at Cos Cob*, and John Twachtman has *Led Through Meadows*, a small piece in pleasing greens, showing a limpid stream. Eugene Higgins' *Sea Dogs* is effective, and Ernest Lawson's *Upper New York City* is one of his better paintings.

Others shown are John Costigan's thickly pigmented *Through the Fields*, Charles Davis's *Over Connecticut Hills*, Robert Brackman's heavy-bodied *In The Nude* and John Noble's *Return to Port*.

Van Dearing Perrine's Young Pupils

A roomful of children's drawings is being shown at the Grand Central Galleries in Vanderbilt Avenue. The children are the pupils of Van Dearing Perrine, himself an artist, who is greatly interested in the beginnings of the individual in paint. Having written a book

on the subject of child teaching, he devotes a part of his time to instruction of the young, and the results he gets are most remarkable.

In the present show, one sees the scrawls and beginnings of drawings by pre-school children develop into carefully worked out compositions and finally into large, ambitious and truly original pastels by ten and twelve year olds. Perrine's approach to the subject is eminently wise; extraneous and dogmatic instruction must never be superimposed upon the natural vision of the child, and he must be encouraged to express his own personal life and that of the world immediately around him. The result of this attitude is that the young artists are rich in material and their output shows delight in observation as well as uninfluenced and vigorous personal flavor.

In this work, which ranges from the age of three or four to twelve or thereabouts, we see what a valuable and neglected source of power exists in the visual imagination of children.

In addition to this exhibition, which by the way is sponsored not only by Mr. Perrine but by the Parent-Teachers' Association, there is a collection of prints in another gallery at this establishment. These include the names of Wayman Adams, Eugene Higgins, Child Hassam, Howard Cook, Kerr Eby, George Tobin, Woiceske, Albert Sterner and Joseph Margulies.

Lloyd Goff's Work Shows Promise

True to its custom of holding exhibitions of painting during the summer, the jewelers, Theodore A. Kohn & Son are now having a one man show of canvases by Lloyd Goff, who hangs twenty-three examples of his work, nearly all of them oils, or oil and tempera, a few lithographs. This young painter, very definitely gifted, but not yet settled upon his own personal way of painting, is evidently passing out of a period during which he was influenced by former teachers and academic methods, into something much freer. In the latter phase he does some studies which are pleasantly American inasmuch as they deal honestly with plain unpretentious subjects such as *Long Island Village*, *Trout Pond Alley*, *Metal Roofs* and *Windy Corners*. This kind of endeavor is interesting, and to be preferred to such elegant though unoriginal work as *Juliana Taberna as Portia*, *Macy Parade*, *Bessie*, *Portrait of Isis Brinn* and *Long Island Schoolhouse* with its naive building in the center, show different moods and a lively color sense.

The lithographs are in almost every case the same subjects as certain of the paintings, and are well handled.

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ART THROUGHOUT AMERICA

Boston: The Silver
Of Paul Revere

Paul Revere silver, on exhibition at the Boston Museum of Fine Arts, is described by Miss Kathryn C. Buhler in the June *Bulletin* as follows:

"Of primary importance in Mrs. Pauline Revere Thayer's bequest is the unequalled collection of silver by her illustrious great-grandfather, Paul Revere."

"In 1931, when an eighteenth century room was installed to contain Revere silver and the portraits so generously given by other members of the family, Mrs. Thayer lent the chest of drawers,

smiths, have been identified in Ledger entries and are now recorded as 'made by Paul Revere.' The 'church cup' is one of a pair which bears no maker's mark but was recorded in the following:

1796	Octor			
	10			
	The honb Moses Gill Esqr Dr.			
	To 2 Silver Church Cupps			
	oz.	£	s	d
	wt 13:1 @ 7/4	9	3	
	To the Making @ 45/ ea	4	10	0
	To Engravg Mottos	7	6	

The 'motto' reads:

'The Gift of his Honour Moses Gill Esqr to the Church of Christ in Prince Town 1796'

only ones of their kind, occur between 1762 and 1766. . . .

"He debited several of his fellow-silversmiths for wares, among them John Coburn, for whom he also did considerable engraving on finished silver; Stephen Emery, Samuel Minott, John Andrew of Salem, and Nathaniel Hurd whose purchases included a 'silver Indian pipe.' Other craftsmen were Isaac Greenwood, 'umbrilloe' maker, for whom he engraved gold cane heads and made a thimble; 'Mr. Howe the tinman;' William Todd, saddler, who furnished a 'phaeton harness ornamented with brass' to George Washington in 1775, and whose tankard, made twenty years later of 'fine silver at 7s 1d per oz.' is in Mrs. Thayer's collection; Isaiah



PAUL REVERE
GOBLETs MADE
FOR NATHANIEL
AND MARY
TRACY IN 1782,
FROM THE
BEQUEST OF
MRS. PAULINE
REVERE
THAYER, NOW
ON EXHIBITION
AT THE BOSTON
MUSEUM OF
FINE ARTS

the beautifully made needlework screen, the Chinese Lowestoft plate, the miniature, the ring, and the topaz charm which had belonged to Mr. and Mrs. Paul Revere. These, too, have now become a permanent part of our exhibits by her bequest, which included also copies of the two remaining Ledgers kept by Revere from 1761 to 1797. . . .

"Our first contact with the Ledgers was in 1930 when we told Mrs. Thayer of a very fine Revere coffee pot offered to the Museum for purchase. Mrs. Thayer, in a search of the accounts, verified its history by finding the entry complete with weight and cost of engraving debited to Paul Dudley Sargent, and presented the coffee pot to the Museum for the Revere Room.

"Our present emphasis on the Ledgers is due to their great value in studying the many pieces of Revere's work in the Museum, and because they seem to settle several questions, although they have raised others. Particularly do we wish we might know what governed Ledger entries, for certain pieces of silver definitely known to have been made within the 'Ledger period' are not recorded. On the other hand, a few church pieces, unmarked and hitherto listed among the works of unknown silver-

Final proof is found in the actual weight of the cup, which tallies with the entry, allowance being made for the slight depreciation found in all pieces due to the wear of years.

"Revere's nomenclature is pleasing, and his spelling at times individual and varied. 'Butter boats' and 'butter cupps,' always listed in pairs, sound more interesting than our modern sauce boats; and 'sugar urns' and 'sugar vases' are definitely descriptive. The simple word 'soup' however (spelled thus in other contemporary writings) appears 'soop,' 'supe,' and 'sup,' while whistles are 'child's wisel,' 'visel,' and 'vissil.' Save for their 'corrals and Bells' we should find them difficult to recognize. Alas for the noted Master John T. Heston from whom Revere received his education.

"Reminiscent of treasures brought home by seagoing men are his entries of 'To making a sugar dish out of an Ostrich egg' and 'riming a china bowl with silver.' The latter was for Captain William Tory and a charge to Captain Joseph Goodwin 'to making silver foot and rim to a shell' suggests that he, too, selected the material for his bowl in foreign ports. 'Putting two Silver Handles to two Shells for Spoons' was done in 1762; these four similar entries, the

Thomas the printer; and Simon Willard previously mentioned. His most famous patron was John Singleton Copley for whom he recorded, from 1763 to 1767, many frames for miniatures, mostly of gold but occasionally of silver.

'Mr. John Copley Dr.
dwt gr

To a Gold Case for				
a Picture Wt	4	8	1	3
To the making £1:8 Glass 2/8	1	10	8	
To one Dito Wt 0:03:18	1	0	3	
To Making £1:8 & Glass 2/8	1	10	8	
To one Silver Dito	1	0	0	

That the miniatures were occasionally set as bracelets is indicated by an entry of 1767:

'Mr. John S Copley Dr.

To a Gold Bracelett the Gold	2	0	0
To the Making	1	8	0
To the Glass	0	3	5

"A Ledger entry of 1762 is for a sugar dish in Mrs. Thayer's collection, and the varied items which paid for its fashioning. Silver from which to make the dish was credited in an earlier entry. The cups were charged to Nathaniel Tracy of Newburyport:

'1782
April
15 Nathaniel Tracy Esqr Dr.

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38:2: oz. at 7/	13	6 8
To the Making at 60/	18	0 0
To Engraving 6 cyphers at 6/	1	16 0
To Gilding them at 18/ each	5	8 0

The 'cyphers' mentioned in this entry are the initials of Nathaniel and his wife Mary (Lee) Tracy. These items are culled from many similar ones, in order to justify our emphasis on the Ledgers, which have given us an even keener appreciation of the ability and versatility of this outstanding man of his time."

Buffalo: Exhibition of Historic Textiles

An unusually interesting exhibition of great historic textiles, mostly European, from the fifteenth to the nineteenth centuries, is being held at the Albright Art Gallery in Buffalo. It consists chiefly of a group of sixty-seven rare fabrics loaned from the collection of Mr. H. A. Elsberg of New York, supplemented with other textiles from the Gallery's permanent collection and color reproductions of famous paintings illustrating the use of the textiles of the period for costumes, canopies, hangings and paneling.

In addition there are original Persian and Indian miniatures from the Gallery's collection hung with Persian and Indian textiles showing similarities of style; Persian tiles shown with Saracenic textiles illustrating similar employment of design motifs; color reproductions of ceramics from Persia, Egypt and Asia Minor showing the same motifs as woven into textiles but adapted to ceramic slips and glazes; and color reproductions of great medieval French tapestries.

Notable among the pieces loaned by Mr. Elsberg are pieces of wall paneling and borders in gold and red satin damask with bold flower medallions, ordered by Napoleon for rooms in Fontainebleau which he had done over in the Empire manner; two examples of velvet brocade in red and gold designs attributed to Antonio Pollaiuolo in the second half of the fifteenth century; a delicate brocade made especially for Louis XV containing his Polish queen's favorite motif—fur and feathers; *The Flower Basket*, an exquisite brocade designed by Philippe de Lasalle and woven by Camille Pernon of Lyons; a cover of gold brocade ordered by Napoleon for the Layette of L'Aiglon; a Lyons fabric woven to order for Madame Recamier, and others.

The exhibition has been organized in a directly education manner, with full labels, contrasts of textile styles, and the paintings in reproduction illustrating the use of the textiles. The idea that design influences are a result of developing transportation facilities, trade routes, economic and diplomatic relations between countries, has been emphasized; as well as the more obvious fact that each textile is a reflection of the artistic spirit of the times and of the individual designers and great style dictators.

phasized; as well as the more obvious fact that each textile is a reflection of the artistic spirit of the times and of the individual designers and great style dictators.

Milwaukee: Modern Sculptors at Institute

Six Modern Sculptors, an exhibition assembled by the Museum of Modern Art, New York, for circulation throughout the country, is being shown at the Milwaukee Art Institute.

The exhibition includes work by Barlach, Despiau, Epstein, Kolbe, Lachaise, and Maillol. These six, who are among the foremost sculptors of modern times, work somewhat in the Central European tradition of figure and portrait sculpture; that is, the tradition which mingles in various proportions Graeco-Roman and Medieval forms. Each of the six except Epstein is represented in this exhibition by a life-sized head and a small figure so that the student may study each sculptor's work on different scales. All of the pieces shown in the exhibition have been cast in bronze from the original clay models.

The two Epstein sculptures in the exhibition are *Portrait Bust of Oriel Ross* from the Collection of the Museum of Modern Art, and *Mask of Mrs. Epstein* from a private collection. Epstein, a sensational and dramatic sculptor, was born in New York, studied in Paris, and now lives in England. Ernst Barlach was born in Germany, near Hamburg, studied there and in Dresden and is now living in north Prussia. His work, generally in wood, has been compared with the painting of van Gogh, whom Barlach admires. But the fury which drove van Gogh meets formidable resistance in the German sculptor's earthly gravity and repose, and in his sense of humor—a quality which van Gogh often lacked.

Charles Despiau, born in southern France in 1874, studied in Paris, where he now lives part of each year. He collaborated with Rodin on several works and is generally considered the finest living portrait sculptor. He sometimes requires as many as fifty sittings and works with a patience which taxes both himself and his sitter.

Despiau and Maillol, born in France in 1861, belong to the other generation of sculptors living today who best represent the classical European tradition—Maillol, formal and robust; Despiau, intimate and gracious. Until his fortieth year, Maillol painted and drew cartoons for tapestries. In the year 1900 he began his work in sculpture. His models are often peasant women of the vineyards in southern France—figures of proud strength and noble proportions. Although classical in form, Maillol's work possesses a generosity, vitality and latent force which removes it from empty academic idealism.

Like Barlach, George Kolbe was born in Germany, where he now lives. He studied painting and drawing in Dresden

and Munich, then went to Paris and Rome. In the latter city he turned to sculpture. Kolbe's great knowledge, his virtuosity in modeling, and his inventiveness in posing his figures are outstanding qualities.

Gaston Lachaise, the only one of the six sculptors represented in the exhibition who is not living today, was born in Paris in 1882, and died in New York October 18, 1935. In his early twenties he came to this country where he later became a naturalized citizen. Here Lachaise found a vigor and life he felt lacking in France. In January, 1935, the Museum of Modern Art held a retrospective exhibition of his work.

Oyster Bay: Tiffany Foundation Reopens

With the opening of the Louis Comfort Tiffany Foundation at Laurelton Hall, Oyster Bay, L. I., recently the Foundation inaugurated its seventeenth year of artistic activity. The purpose of the Foundation is to bring together a group of young artists and craftsmen of ability, who will work out their own particular problems assisting one another by their various points of view and comradeship. The Founder's chief desire was to stimulate a love of beauty and imagination by giving free play to individuality. It was his belief that nothing is more vital to the development of personality in art than the appreciative analysis of nature.

Laurelton Hall with its eighty acres of gardens and woodlands situated on the shores of Cold Spring Harbor, is particularly adapted to such study. This season starts most auspiciously with an enthusiastic group of young artists. They won the privilege of being guests of the Foundation through competitive examination of their work and they come from many and widely separated states.

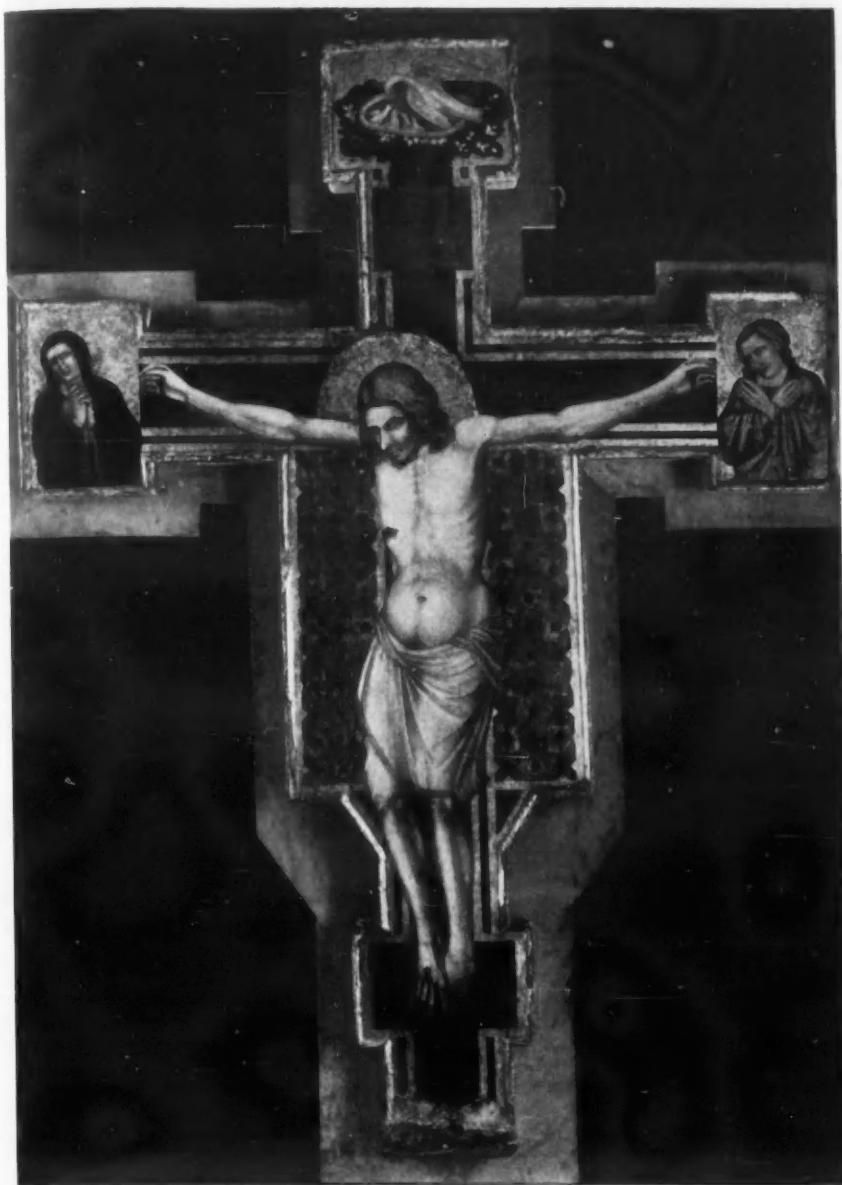
Washington: Penfield's Illustrations

The Library of Congress is holding an exhibition of the work of Edward Penfield, from the Cabinet of American Illustration, Library of Congress.

Edward Penfield was born in Brooklyn in 1866. After several years of study at the Art Students' League in New York, he became Art Editor of *Harper's Magazine* at the age of twenty-four and soon afterward was made art editor of *Harper's Weekly* and *Harper's Bazaar*. He held this position for more than ten years, serving both as editor and artist and during that time he accomplished much in raising the standard of American magazine illustration. In 1901 he resigned to devote all of his time to art.

Perhaps his best known illustrations are for two series of articles written by him for *Scribner's Magazine*, which were later published in book form—*Holland Sketches* (1907) and *Spanish Sketches* (1911). He also did illustrations for *Collier's Weekly*, *Harper's* and others, among them two articles for *Outing*—*The Ancestry of the Coach* with his own text (July, 1901) and *The Country Cart of Today* by Caspar Whitney, both of which show his interest in horses.

However, Edward Penfield's greatest claim to fame will be as the "inaugurator of the brief but golden age of poster art in America." C. Belmont Davis writing about him in *The Critic* in 1897 said, "He is also one of the very best designers of posters in the world, at least that is what they say of him in London and Paris. Over there his work is classed with that of Creret, Caran d'Ache, Steinlen, Dudley Hardy and Nicholson." In the article he deplores the fact that America is refusing the artistic poster. Penfield was one of the first American artists to realize the value of good posters and was influenced by Toulouse-Lautrec, Steinlen and other French designers. Poster announcements of magazines were followed by the poster type of magazine cover and by posters for many branches of industry. After the vogue of the magazine poster had passed Penfield did a great many poster advertisements for the clothing firm of Hart, Schaffner and Marx, as well as automobile and other companies. He died in 1925.



LENT BY THE E. & A. SILBERMAN GALLERY
PAINTED CRUCIFIX BY A FLORENTINE GIOTTESQUE MASTER

foundly the imprint of emotion, retain more vividly the memory of dreams, and lend themselves without artifice more readily to the externalization of inner harmonies. He strives for modernity but without self-conscious effort. He has a real French characteristic, a sense of proportion and a lack of constraint verging on the heroic—a noble simplicity.

Another Frenchman, but of a different age, in the exhibit will be Jean Antoine Houdon, who was born in 1741 and died in 1828. His reception piece at the Academy in Paris was called *Morpheus*. His great nude *Diana* is in the Louvre, and the Comédie Française is the fortunate possessor of his famous statue of Voltaire. Houdon made several portrait busts of his favorite daughter, Sabine, which represent her at a tender age and are beautiful in their simplicity and delightful rendition of the facial planes, naive in expression and a beautiful arrangement.

Moreover, he left the United States superb portrait busts of the great personages of American history. Two of these will be shown at Dallas, one of Washington and one of John Paul Jones.

Carl Milles has been called one of the leading sculptors in the world today. He was born in 1875, near Stockholm, and was apprenticed to a woodcarver at the age of 13. Restless and intense, he moved to Paris where he studied under Rodin. Milles borrows from all styles but sublimates all styles in his own. Like a musician he picks out a theme and builds it up to a symphony. He often uses water as an integral part of the sculpture; the clear, limpid flow and the jets are all part of the general composition. The full forms of the dolphin dominate many of his works, especially fountains.

The old master room of the print collection at Dallas is a superb showing, made possible through the generosity of Mr. Lessing J. Rosenwald of Philadelphia. The rarities of the fifteenth and sixteenth centuries will be gathered together here in prints of outstanding quality and brilliance.

Among the collection is the *Death of the Virgin* by Martin Schongauer. His approach to his task as engraver was that of a painter rather than as just a craftsman. He was a man of education and his work was so pictorial and so modern in feeling that both Dürer and Raphael adapted his designs to their work.



LENT BY MR. HENRY P. MCILHENNY
AN EARLY DUTCH "CRUCIFIXION" BY GEERTGEN TOT SAINT JANS

Another subject from the Rosenwald collection is a *Virgin and Child Enthroned* by the Master E. S. This mysterious personage is so called from the date and initials on some of his work. He was a fairly prolific worker and over three hundred works are attributed to him. His range of subject was wide also.

There is another interesting print in the show called *The Battle of the Naked Men* by Antonio Pollaiuolo. As in all

this painter's art, the desire to represent the naked figure with all its muscles in violent action is evident, and so this print must be regarded rather as a display of knowledge.

Another print, *The Entombment*, by Andrea Mantegna, will be regarded with interest. Mantegna is one of the great artists; as in his paintings, so also in his etchings does he prove himself an intensely masculine personality.

The Texas Centennial Exposition

(Continued from page 8)

José de Creeft, a Spanish sculptor who won acclaim at the Salon des Indépendants in Paris with an ingenious fantasy made of kitchen utensils, stove-pipe sections, and inner tubes to represent a mounted picador, works in a variety of media, ranging from heavy

stone figures to portraits in porcelain.

Another international figure in this exhibition is Charles Despiau. He worked with Rodin for some years which served as a vitalizing association. In portraiture he prefers to model female heads—not because of their sex, but because they receive more pro-

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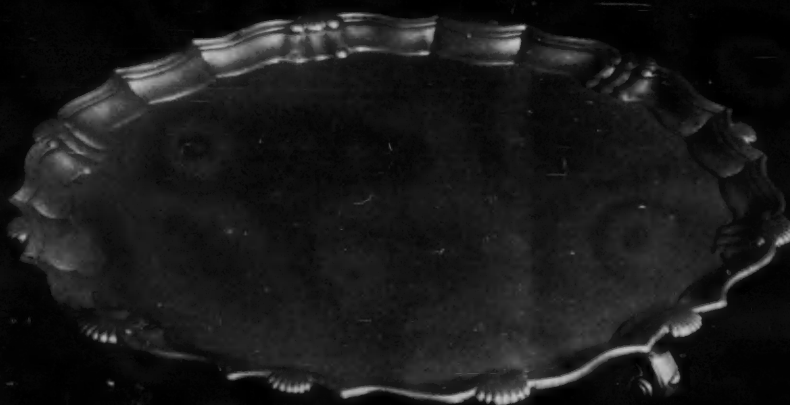
Chinese Chippendale style was used not only for furniture of the late eighteenth century, but also in the designing of silver and textiles. This silver waiter from the collection of James Robinson is handsomely engraved in a deep, circular Chinoiserie band of pastoral scenes, hunting scenes, animals and conventional motifs. It was made in London in 1781 by the renowned firm of Crouch & Hannan.



The solid beauty of old Irish silver is well-presented in this salver with claw-and-ball feet and the arms of Baron Massey of Limerick. The rococo border, in the style popular in the late Georgian era, is patterned with shell motifs. The salver was made in Dublin in 1773 and is now in the collection of Ralph Hyman of London.

From the collection of James Robinson comes this fine Irish silver waiter, engraved with the extremely decorative arms of the Green family and a circular presentation inscription. Another distinctive ornamental note is supplied by the heavy scroll and shell border. It was made in Dublin by William Homer, circa 1764.

A silver waiter from the collection of Ralph Hyman of London. In the center is engraved the coat of arms of the family of Stubb of Laxfield County, Suffolk. A fine gadroon border adds a note of ornamentation, as do the four claw-and-shell feet upon which the waiter stands. It was made in London in 1796 by the Georgian silversmiths Crouch & Hannan.



An early Georgian silver tray, executed with the fine simplicity which preceded rococo ornamentation of the later Georgian period. The scalloped border is set with a graceful shell design, and the whole rests upon four scroll feet. It was made in London in 1739 and may now be seen in the collection of Howard & Company.

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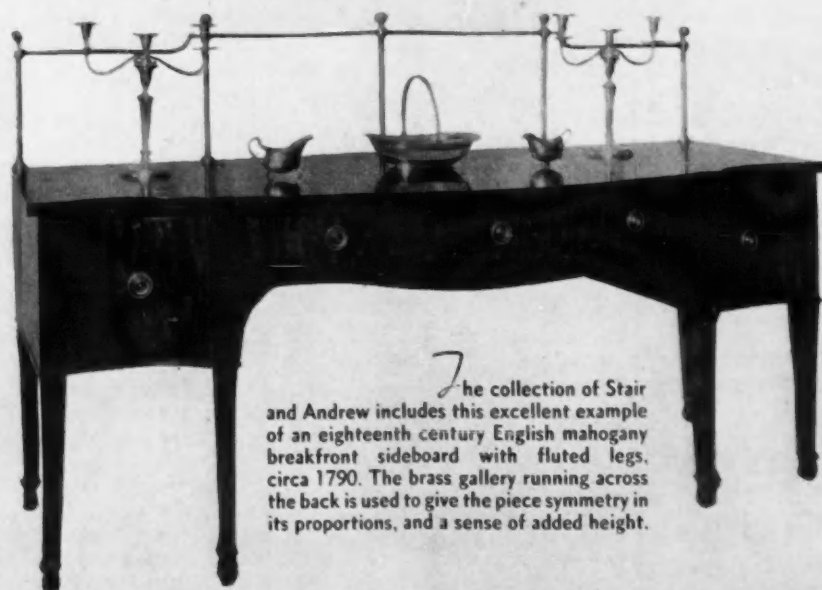
One of a pair of interesting Sheraton mahogany sideboards with bow fronts and tapering legs from the collection of Lenygon & Morant. They are unusually small, measuring only two feet eight and one-half inches in height, one foot nine and one-half in width and three feet in length.



Arthur Ackermann and Son have this fine Sheraton mahogany sideboard, circa 1790, in their collection. The serpentine front is beautifully inlaid with satinwood, the favorite medium of Thomas Sheraton. An outstanding feature of the piece is its great length, measuring nine feet nine inches long and thirty-nine inches deep.



An old mahogany two tier sideboard in Sheraton style, circa 1780, from the collection of Arthur S. Vernay. It has a shaped front finished in crotch mahogany and inlaid with thin lines of satinwood. The sideboard is exceptionally well designed, with the grace and balance for which Sheraton was famous.



The collection of Stair and Andrew includes this excellent example of an eighteenth century English mahogany breakfront sideboard with fluted legs, circa 1790. The brass gallery running across the back is used to give the piece symmetry in its proportions, and a sense of added height.

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LONDON NOTES

With the dispersal of the collection of old English silver from the Sebright Heirlooms Collection, at Christie's recently, a total for one day's sale brought £4,350. One of the most interesting sales was that of a Queen Mary tigerware jug with silver-gilt mounts, made in 1557, with the maker's mark of a bird. The jug, which is seven inches high, and decorated with lion's masks and caryatid figures was sold to Mr. Permain for £500. A cup by the same maker, the standing cup of the year 1503, is now in the Franks Collection in the British Museum.

Included in the collection of English watercolor drawings of the eighteenth, nineteenth and twentieth centuries now on exhibition at the Palser Gallery is a group of twenty-three watercolors by David Cox. *Near Bettws-y-Coed*, 1845, *Near Capel Curig*, 1847 and one of his earlier known drawings, *Old Cottages Near Battersea*, are good examples of this artist's work. Peter de Wint is represented by several fine drawings such as *Landscape with Trees*. Varley's *River Scene with Anglers and St. Benedict's Abbey, Norfolk*, by Thomas Lound are other early exhibits. Turner, Cozens, Sandby and Dayes are also represented among the one hundred and seven watercolor drawings on view.

A one man show of forty-four watercolors by Mr. Vivian Forbes is at the Storrans Gallery. The macabre color scheme used by Mr. Forbes lends itself more happily to imaginative compositions than to such illustrational subjects as *Spartan Women Wrestling*, *Clapham Common—a football picture—and Children with Cat, Naiad, Caryatid*, and *Quattrocento* are all effectively done, in blue-greens, mauve, gold and other difficult tones.

Three exhibitions at the Lefevre Galleries compose an interesting assortment of works by three contemporary English artists. The Corot-influenced landscapes by Lord Berners are quietly done, with a natural instinct for landscape painting that is rare. Mr. Edward Le Bas treats both portraits and landscapes with an easy style, inherited from the better painters of the Impressionist school. *Whitby Harbour* and *The Green Dress* are two good canvases by Mr. Le Bas. Recent portraits and interior compositions by Mr. Archibald McGlashan lack the finished technique of the other two exhibitors' work but are more impressive with their dashing treatment and rich color.

Miniatures of famous persons are being shown by Violet Butler at 36 Chesham Place, as well as pencil portraits by the Duchess of Rutland. Miss Butler's miniatures also include portraits of animals.

The Royal Institute Galleries currently present the sixteenth annual exhibition of the Society of Graphic Art. The better known graphic artists of Great Britain are not represented in this large showing of some five hundred works in several media. Tinted drawings by Ernest Blaikley, pen drawings by Mrs. Aileen Walker and flower studies by Miss Marian Ellis are among the noteworthy exhibits.

The illuminated Evesham Psalter was recently sold to the National Art Collections Fund for £2,400 at Sotheby's. It will be presented to the British Museum. The psalter, which is believed to have been written in the thirteenth century, was the property of Lord Dalhousie.

It has been announced that Queen Mary has acquired the painting *The Princes' Vigil* by Mr. Frank Beresford, depicting the lying in state of the late King George in Westminster Hall and *The Heart of the Empire*, Mr. Frank Salisbury's painting of the Silver Jubilee Thanksgiving Service in St. Paul's.

An exhibition of work done by painters of the modern French school entitled "L'Effort Moderne" at the Mayor Gal-



FROM THE SEBRIGHT SALE AT CHRISTIE'S
SIXTEENTH CENTURY TIGER
WARE AND SILVER-GILT JUG

lery. There are typical works by Chirico, Max Ernst, Metzinger, Valmier and Herbin. *Flowers Against Yellow Background* by Ernst, a decorative still-life, and *Drummer Girl* by the same artist, done with detail and personal style, offer a strong contrast for two works by one artist. *The Coffee Pot* by Metzinger is a notably good exhibit, with color and design that are original and interesting.

Contemporary furniture by seven architects is now being shown at the galleries of Messrs. Heal. The pieces are all designed with a thought for modern house construction and practicality. The fine, dark woods which predominate in the exhibition, mahogany, rosewood and Indian laurel, are particularly striking with chromium and steel or cellulose fittings. The woods are sometimes combined with leather dyed to match a decorative scheme, and although many "modern" materials are used, the general effect is conservative and quiet. The architects exhibiting in this show are Messrs. Maxwell Fry, Marcel Breuer, Christopher Heal, Jack Howe, Raymond McGrath, Christopher Nicholson and Brian O'Rourke.

A large collection of work by the Franco-Russian sculptress, Chana Orloff, is at the Leicester Galleries. She uses a variety of materials in an individual style, which gives her work a personal quality that is rare in these days of mediocre sculpture shows. *Femme dans le Fauteuil*, done in cement, and *Maternité*, in bronze, are two of the outstanding pieces.

It is announced that the second portion of old masters' drawings from Warwick Castle will be dispersed at Messrs. Sotheby's on June 17. The first half of the collection was sold at Christie's forty years ago, bringing a total of £7,850. In the present group are fine examples of the graphic work of Rembrandt, Greuze, Reynolds, Van de Velde, Vigée Le Brun, Guardi, Gainsborough, John Smith of Warwick, James Seymour and others.

It has been a season of distinguished shows of French art in London this year, and the Picasso exhibition currently on view at the Zwemmer Gallery is one of the most interesting of them all. Work from many phases of the artist's talent are shown, including cubism, classicism, personal and original work of the type which will last perhaps longer than any of the imitative canvases, and a group of the later bull fight drawings and paintings, done with dramatic speed and excitement.

One of the many *Harlequins* is among the cubist paintings as are *Comptoir* and *Portrait*. The classic group includes *Deux Femmes Classiques*, *Dame au Chapeau Bleu* and others. Later paintings are *Bull Fight*, *Le Cirque*, *Peintre et Modèle* and *Composition*.

Dessins Aquarelles is a delightful selection of imaginary landscapes ranging from the romantic and classic to surrealist. The incredibly wide scope of the artist's skill is never more clearly demonstrated than in this last group, done with a poetic touch and fine craftsmanship.

A Calendar of European Art Events

AUSTRIA

VIENNA—May-July—Spring Art Exhibition.
July 1-31—Secession Spring Exhibition.

CZECHOSLOVAKIA

CARLSBAD—July 18-August 9—International Exhibition of Art Photography.
PRAGUE—Sept. 1-30—Exhibition of Contemporary Soviet Russian Art.

FRANCE

PARIS—to July 15—Cézanne Exhibition, Orangerie.
To July 1—"Baron Gros, His Friends and His Pupils" Exhibition at the Petit Palais.
To July 31—"The Vine and Wine in Art," Musée des Arts Décoratifs.
From June 1—Contemporary English Art, Musée du Jeu de Paume.

GERMANY

BERLIN—July 15-Aug. 15—Olympic Art Exhibitions.
BREMEN—July 27-Aug. 22—Art Exhibition.
BRESLAU—Aug. 1-31—Silesia Art Exhibition of 1936.
DUSSELDORF—June-August—Great Düsseldorf Art Exhibition.
MUNICH—from May 1—"Reliefs, Landscape Paintings, Mountaineer's Portraits from Foreign Countries," at the Alpine Museum.
June-Oct.—Great Munich Art Exhibition.
June-Oct.—"History of the Theatre," exhibition of the Theatre Museum for Stage Art.
July-Sept.—"Fine Craft Art of the Last Fifty Years," at the National Museum.

GREAT BRITAIN

BRIGHTON—August—Brangwyn Art Exhibition.
EDINBURGH—to Sept. 5—110th Annual Exhibition of the Royal Scottish Academy of Painting, Sculpture and Architecture.
LONDON—to Aug. 3—Royal Academy Summer Show, Burlington House.
To June 18—British Empire Society of Arts, Imperial Institute.
June 8-30—Society of Women Artists' Exhibition, Royal Institute.
July 8-31—Society of Graphic Art, Exhibition.
Sept. 24-Oct. 16—Antique Dealers' Fair, Grosvenor House.

HUNGARY

BUDAPEST—to June 20—Jubilee Exhibition of the National Hungarian Fine Art Society, National Gallery.
To June 20—Exhibition of Old Persian Carpets, Museum of Applied Art.
SZENTES—June 10-20—Prehistoric Exhibition in Museum.
August 10-20—Exhibition of Ancient Hungarian Art Collections.

ITALY

MILAN—to Sept. 30—Sixth Triennial Exhibition of Decorative and Industrial Modern Arts.
VENICE—to Sept. 30—Biennial International Exposition of Art.

POLAND

WARSAW—June—Exhibition of Danish Art, Institute for the Propagation of Art.
June—Art Exhibition from Latvia, Art Palace.
To June 30—Exhibitions by the Warsaw Academy, Warsaw Graphic School and other art schools.

SWITZERLAND

BASLE—June 6-28—International Graphic Arts Exhibition.
Aug. 31-Sept. 9—International History of Art Congress successively at Basle, Zurich, Berne, Lausanne and Geneva.
BERNE—to June 28—Ferdinand Hodler Exhibition, Kunsthalle.
To July 5—Swiss National Art Exhibition.
Aug. 23-Sept. 27—Exhibition of Nineteenth Century Swiss Painters, Kunsthalle.
Aug. 30-Sept. 27—Exhibition by Swiss

Artists—Photographs and paintings.
 GENEVA—Aug. 23-Sept. 22—Second Exhibition of Swiss Alpine Paintings.
 September—Exhibition of Old Geneva Art: Paintings, enamel work, pottery; Museum of Art and History.
 LUCERNE—June 7-July 7—Exhibition of Lucerne Owned Swiss and Foreign Art Works of Nineteenth and Twentieth Centuries.
 ZURICH—July 26-Sept. 13—Exhibition of Swiss Architecture and Interior Decoration, 1925-1935, Kunstgewerbe-museum.

Twenty-five Years Ago in The Art News

A full length portrait of the Countess of Radnor by Gainsborough and one of Lady Milnes by Romney were sold by Duveen Brothers to Mr. Henry C. Frick. It was said that the Louvre had been negotiating to buy the Gainsborough but had considered the price too high when it was on exhibition with the Romney in Paris the summer before.

The United States Pavilion of the International Art Exhibition in Rome contained paintings by many of the popular contemporary American artists but the work was said to be badly hung and it was regretted that American art was so seldom well presented abroad. Examples of the oils and graphic art of Cecilia Beaux, George Bellows, Frank W. Benson, Adolphe Borie, George De Forest Brush, Mary Cassatt, William Chase, Arthur B. Davies, Thomas Eakins, Daniel Garber, W. Glackens, Childé Hassam, Charles W. Hawthorne, Robert Henri, Winslow Homer, Rockwell Kent, John La Farge, George Luks, F. K. M. Rehn, Chauncey Ryder, John S. Sargent, Allen Tucker, Carroll S. Tyson, James McNeill Whistler and many other equally well known artists were included in this large showing.

A large group of sculpture included pieces by Mahonri Young, Chester Beach, Augustus Lukeman, Augustus St. Gaudens, Janet Scudder, Gertrude V. Whitney, Tait McKenzie and many more.

From Paris it was announced that the Philadelphia artist, Miss Mary Cassatt, had just sold *The Woman with the Glove* and *Portrait of a Child* for a total of 7,550 francs. At the exhibition of the Salon des Artistes Français, Raymond Hood of New York was awarded an honorable mention in architecture.

In the London salesrooms a great many fine paintings changed hands during May and June. An old master sale at Christie's included Raeburn's *Portrait of Mrs. Robertson Williamson* which realized 22,300 guineas, bought by Duveen Brothers. The price was said to have been the highest price ever paid at auction for an English picture.

In the Henri Bernstein sale in Paris \$7,000 was paid for Renoir's *Reclining Bath*, \$3,000 for the same artist's *Bust of a Woman*, \$4,800 for *The Peasant* by Cézanne and \$3,250 for *Water Lilies* by Monet.

The most important and successful Paris sale was that of the Maurice Kahn Collection of old masters which brought a total of \$544,290. Rembrandt's *Jewish Philosopher* was bought by Messrs. Kleinberger for \$54,000, bringing the highest price in the sale.

Recent acquisitions to the Metropolitan Museum included *Judith with the Head of Holofernes* by Cranach, purchased from the Hoe Sale, *Christ in the Desert* by Moretto da Brescia, *Scene from the Life of St. Zenobius* by Botticelli from the Sir William Abdy collection Sale at Christie's and a Perugino panel of the Resurrection from the collection of Mr. Frederick A. White.

The collection of M. Leon Decloux of Paris was acquired by the Cooper Union Museum. Original drawings, designs, decorative paintings and other works of art of the seventeenth and eighteenth centuries, valued at \$56,000, comprised this collection which was a gift from the council of Cooper Union Institute. Italian, French and German artists were all represented in these works, and the collection was said to be irreplaceable and a valuable addition to the Museum's already fine collection.



TUMIN SALE: HOTEL DROUOT, PARIS
 CHEVRETTE WITH TILE: BROU
 FAIENCE, FIFTEENTH CENTURY

PARIS NOTES

The Tumin collection of ancient porcelains—Alcora, Aprey, Brou, Delft, Faenza, Lille, Lyon, Marseille, Meillonas, Moulins, Moustie, Nevers, Sceaux, Linceny, Strasbourg and Urbino ware—and important pieces of Rouen ware from many collections will be sold at the Hôtel Drouot in Paris on June 11. Three charming *bouquetiers* of Rouen porcelain from the Wertheimer collection are among the many items in the sale. They are decorated with colored village scenes with landscapes, flowers, birds and figures; the centerpiece depicts a winter scene with a noblewoman and her lord and a peasant welcoming them. The two side pieces have shepherds and shepherdesses. They are the finest known pieces from the Levasseur factory.

A *coffret de mariage* decorated in blue camaïeu with medallions, cartouches and dragons surrounding an allegorical scene *L'Hiver* is a lovely example of Moustiers from the Marius Bernard collection. A fifteenth century Brou *chevrette* with a medallion of Philibert le Beau and his monogram is one of the pieces from the Damiron collection included in the sale.

The graphic art division of the Salons of the Nationale and the Artistes Français at the Grand Palais is as usual of superior quality to that of the paintings and sculpture on exhibition. Jacquemin, Decaris, Frélaud and Soulas are included in the long list of exhibitors of fine work in the Gallery F. devoted to the Salon de la Nationale L.-H. Pope is showing one of her highly original and sensitively drawn series of etchings and Cami maintains his high technical standards in the beautifully executed *Chambre de Province*. Jean-Vital Prost, one of the best of contemporary wood engravers, exhibits an effective country scene, *Village de France*.

Gallery 19, where the Artistes Français graphic art is on view, is less interesting, distinguished mainly for its finished craftsmanship. Coraboeuf, Omer Bouchery, Derrey, Marie Carpentier, Planchet and Philippe de Meaux are included among the many etchers, lithographers and engravers in this group.

The Galerie Druet is also showing a large selection of graphic art by "La Jeune Graveur Contemporaine" group. Such well known artists as Yves Alix, Cochet, Lotiron and Soulas are included in a fine presentation of etchings and lithographs.

One of the most original contemporary interpreters of Spain, Mlle. Anne de Courlon, is showing a large selection of her drawings, tempera paintings and engravings at the Galerie Charpentier. Mlle. de Courlon does none of the hackneyed scenes of dancers and orange groves. She knows and loves Spain well and ably depicts the sun burned hill

towns and dignified peasants with fine color, thoughtful composition and spontaneity.

Fifty paintings by Alexis Gritchenko are on exhibition at the Galerie Druet. Gritchenko is an intelligent painter, working with thick *pâte* and relying upon tonal values and varying thicknesses of paint applications rather than on the colors *per se*. The show is marred by a too great similarity of the canvases, but, on the whole, is unusually good.

Paul Strecker's paintings at the Galerie Bonjean have the sound foundation of good drawing, augmented by rich, personal color scheme and somewhat surrealist tendencies in both color and composition. Strecker has identified himself with the most promising of the new generation of French painters, and the present exhibition is a creditable one.

The most important exhibition of work by Matisse since the large show in 1931 is current at the galleries of Paul Rosenberg. Outstanding among the many exhibits are the small canvases, painted with this artist's usual brilliant coloring and almost barbaric sense of design. Pen drawings are other particularly fine examples of Matisse's talent. His drawing seems to improve constantly and one French critic wonders if he will not be known in his later years by the same tag which Hokusai gave himself—"The Old Man with a Mania for Drawing." The weakest of the exhibits are the large paintings, lacking personality. Such canvases as *La Blouse Rouge*, *La Robe Verte*, etc., most of them early ones, have not stood up with changing tastes and dying modes. But the exhibition in general stands out among current shows.

In a recent sale at the Hôtel Drouot a *Pages d'Etudes* by Degas brought 1,500 francs, *Jeune Paysanne Debout*, a pastel by Pissarro brought 2,550 francs, Winterhalter's *Portrait of the Countess of Troize*, a pastel, went for 1,000 francs. *La Modèle*, a painting by Bonnard, brought 3,500 francs, *Vielle rue à Saint-Valéry-sur-Somme*, a painting by Degas, brought 6,000 francs, *Pêcheur Aliéné* by Redon, brought 3,900 francs and a carton by Vuillard, *Dans l'Atelier*, brought 8,000 francs.

"Noir et Blanc," an exhibition of drawings, etchings and lithographs is current at the enterprising Galerie Carmine. It is an excellent group showing fine examples of the graphic art of Marcel Gimond, Maillol, John Cox, Dignimont, Foujita, Friesz, Duval, Groll, Gruber, Kisling, Lancelot-Ney, Marre, Oudot, Worms, Ullman and, particularly, etchings by Despiere.

Germaine Richier's sculpture is being shown at the Galeries Kaganovitch. Mlle. Richier, who was for a long time a student under Bourdelle, shows the influence of not only the work of her instructor but also the finest qualities in the work of Degas, Maillol and Despiau. All of which does not mean that her work lacks originality. It is strong and individual and has drawn well upon the great work by the artists named. *Adolescent Nu* and *Nu* are good examples of her sensitive, well controlled work.

Interior decorations for steamships, trains and aircraft, as well as modern luggage, are on display in a large exhibition "*Invitation au Voyage*," at the Musée Galliera. One French critic remarks that the exhibits are vivid demonstration of the long way we have come from Daumier's *Third Class Carriage*. Here are cabins de luxe from the *Normandie*, all metal cabins as a prevention against fire, with furniture and décor by M. Rene Herbst, metal and inlaid wood sleeping compartments shown by les Grands Réseaux, chair coverings for trains by Cornille and a cabin for an airplane, decorated by Schmidt, with a lacquered partition to prevent vibration by Max Ingrand and electric fixtures by Perzel. Luggage by Innovation, Vuitton and Boin-Taburet is equally up to date and practical.

As a contrast the museum also shows the traveling equipment of the Duc de Morny, Napoleon's camp bed in a traveling trunk, the weighty trunk of Marie de Medici and other interesting luggage.

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Art Students League of New York, 215 W. 57th St. *Sixtieth Annual Exhibition of Members and Associates*, to July 1.

Brooklyn Museum, Eastern Parkway. *California Watercolors and Post Surrealists*, to September 1. *European Fine Arts, 1450-1500*, to Sept. 1. *Long Island Tercentenary Exhibition: Maps and Views of the Netherlands, New Netherland and Early New York*, to June 15.

Federal Art Project Gallery, 7 E. 38th St. *Native Decorative Art: Drawings by the Index of American Design*, to June 13.

International Art Center, 310 Riverside Drive. *Third Annual Exhibition of New York Artists who have participated in the Washington Square Outdoor Art Exhibitions*, to June 15.

International Building, Rockefeller Center. *National Exhibition of American Art*, to July 1.

Metropolitan Museum of Art. *Benjamin Franklin and His Circle*, to Sept. 14. *Costume in Revivals of Greek Drama*, to August 17.

Municipal Art Galleries, 62 W. 53rd St. *Eighth Exhibition of Works by New York Artists*, to June 10.

Museum of the City of New York, Fifth Ave. & 104th St. *Rogers Groups, Nathalie Bailey Morris Collection; Portraits of Ladies of Old New York, XVIII and XIX Centuries; Actresses and Prima-donnas in New York*, to October 7.

Museum of Modern Art, 11 W. 53rd St. *Modern Painters and Sculptors as Illustrators*, to June 14.

National Soap Sculpture Committee, R. C. A. Building, Rockefeller Center. *Twelfth Annual Exhibition*, to June 15.

New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to September 30.

Whitney Museum of American Art, 10 W. 8th St. *Paintings, Sculpture and Prints from the Permanent Collection*, to July 31.

SPECIAL EXHIBITIONS

American Indian Art Gallery, 120 E. 57th St. *Group Show of Work by American Indians*, June 15-September 15.

Arden Galleries, 460 Park Ave. *Garden Sculpture*, to June 15.

Argent Galleries, 42 W. 57th St. *Summer Exhibition of the National Association of Women Painters and Sculptors*, to June 26.

Associated American Artists, 420 Madison Ave. *Etchings and Lithographs*, to June 15.

Babcock Gallery, 38 E. 57th St. *Group Show of American Paintings*, to September 1.

Carroll Carstairs Gallery, 11 E. 57th St. *Six Horses by Herbert Haseltine*, to June 8.

Contemporary Arts, 41 W. 54th St. *Paintings by Newspaper Men and Women*, to June 20.

Downtown Galleries, 113 W. 13th St. *Eighth Annual Hundred Dollar Show*, to June 12.

Durand-Ruel, Inc., 12 E. 57th St. *Nineteenth and Twentieth Century French Painters*, to September 1.

Ehrich-Newhouse Galleries, 578 Madison Ave. *Old Masters and Sporting Paintings*, to June 30.

Ferargil Galleries, 63 E. 57th St. *Decorative Paintings*, June 8-July 1.

Carl Fischer Art Gallery, 61 E. 57th St. *Group Show of Contemporary Work*, to June 13.

Karl Freund Arts Gallery, 50 E. 57th St. *Sculpture by Vally Wieselthier; Art for Garden and Interior*, to June 30.

Grand Central Art Galleries, 15 Vanderbilt Ave. *Children's Drawings, sponsored by Van Dearing Perrine and the Parent-Teacher's Association*, to June 13. *Prints by American Artists*, to September 1. *1936 Founder's Show*, to November 1.

Grand Central Art Galleries, Fifth Ave. Branch, 1 E. 51st St. *Famous People by Famous Portrait Artists*, to June 30.

Guild Art Gallery, 37 W. 57th St. *Group Exhibition of Paintings*, to June 13.

Hampton Shops, 18 E. 50th St. *A Modern Garden Apartment by Alexander H. Girard*, to October 1.

Marie Harriman Gallery, 61 E. 57th St. *Group Exhibition of Paintings, Watercolors and Drawings*, to September 1.

Georg Jensen, 667 Fifth Ave. *Watercolors by George Elmer Broune*, to September 1.

Frederick Keppel & Co., 71 E. 57th St. *Contemporary Etchings*, to September 1.

Kleemann Gallery, 38 E. 57th St. *Group Show of American Paintings*, to June 30.

Theodore A. Kohn & Son, 608 Fifth Ave. *Paintings by Lloyd Goff*, to June 26.

M. Knoedler & Co., 14 E. 57th St. *British Mezzotinto Portraits*, to June 12.

Macbeth Gallery, 11 E. 57th St. *Group Show of American Paintings*, to September 1.

Midtown Galleries, 605 Madison Ave. *Show of Fifty Dollar Paintings*, to June 13.

Milch Galleries, 108 W. 57th St. *Selected American Paintings*, to June 30.

Montross Galleries, 785 Fifth Ave. *Fourth Exhibition of Paintings by the Arthur Schweitzer Group*, to June 13.

Morton Galleries, 130 W. 57th St. *Group Show of Watercolors and Oils*, to June 14.

J. B. Neumann's New Art Circle, 509 Madison Ave. *Living Art, Old and New*, to Sept. 1.

Passedoit Gallery, 22 E. 60th St. *French Paintings and Gouaches*, to June 30.

Rehn Gallery, 683 Fifth Ave. *First Summer Exhibition of Painting*, to June 15.

Paul Reinhardt Galleries, 730 Fifth Ave. *Special Summer Exhibition*, to September 19.

Jacques Seligmann & Co., 3 E. 51st St. *Ancient and Modern Paintings*, to Sept. 1.

Sporting Gallery, 38 E. 52nd St. *Paintings of Birds by Lynn Bogue Hunt*, to June 10.

Marie Sterner Galleries, 9 E. 57th St. *European and American Paintings*, to June 30.

Studio Guild, 730 Fifth Avenue. *Paintings by Celine Baekeland, to June 15. Paintings by Anna McClure Sholl*, to June 13.

Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Group Exhibition of Etchings, Drawings and Watercolors*, to June 30.

Valentine Gallery, 60 E. 57th St. *Summer Exhibition of Paintings*, to September 30.

Walker Galleries, 108 E. 57th St. *Pastels and Watercolors of New Orleans and the Mississippi by Donald M. Campbell*, to June 9.

Weyhe Gallery, 794 Lexington Ave. *Selected Group of Prints and Drawings*, to June 30.

Howard Young Galleries, 677 Fifth Ave. *Selected Old and Modern Masters*, to September 1.

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